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ABSTRACT

Over 20 ideas for planning art programs for grades 1 through 6 are included in this planning guide. Introductory comments stress the individuality of children and caution art teachers not to judge by adult standards and not to direct lessons step-by-step or show how things should be drawn. Outdoor sketching is recommended as a way to develop awareness, observation, and knowledge of perspective. Many line drawings graphically illustrate ideas in the following areas: picture making with tempera and pastels, paper cutting, scoring and shaping, tissue paper, line design, crayon resist, crayon etching, finger painting, figure drawing, portraits, sawdust modeling, murals, puppetry, stitchery, paper weaving, mobiles, lettering, poster making, and bulletin boards. Recipes are given for materials, such as sawdust mache, play dough, and modeling clay. Two lists present suggested topics for picture making at the primary and intermediate levels. Within the activity sections, brief paragraphs define some of the techniques and suggest appropriate grade levels. Ideas for displaying art in attractive groupings are included. (AV)

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PROGRAM PLANNING

ART

PRIMARY JUNIOR

SO 009 735

ART DEPARTMENT
Board of Education for
the Borough of York

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PLANNING AND DEVELOPING AN ART PROGRAM

INSTRUCTIONS

1. Each teacher will plan the Art Program by the month or term, having a purpose for each lesson.

2. The 'formal' art lesson will provide for the child an opportunity to acquire techniques and learn skills which are vitally necessary to all facets of a developmental program.

3. The teacher will keep in the art folder for inspection one piece of finished work from each of at least twenty picture-making lessons. The required information should be filled out by the pupil on the back of each sample on completion. (Name - Level - Topic - School - Teacher) Do not use felt pen. Three-dimensional objects (e.g.masks, modelling) or crafts are usually taken home by the student, but the Art Consultant will be pleased to see samples of such lessons if the teacher finds it possible to store the crafts or have them brought back.

4. All pictures that are not displayed in the classroom or stored in the art folder will be sent home with the pupils directly following each lesson. When changing the display place one sample in the portfolio.

5. Keep displays up to date. Out of season pictures must not remain on display.

BACKGROUND INFORMATION AND PRACTICES

1. For the philosophical background of our Art Education Program and practical suggestions in the uses of the various media, please refer to "Children and Their Art" by C.D. Gaitskell and A. Hurwitz, 1975, 3rd edition, Harcourt Brace Jovanovich, Inc., (Longmans Canada) - available in your school.

2. Each child is an individual with ideas, experiences and creative ability entirely his own. In his picture-making he has a message to convey - a message which tells something about himself, his family, his friends and the world around him. He should be allowed to express his own ideas in his own way. The teacher guides, encourages and gives technical instruction when the need arises. There should be no two pices of work alike if the children are doing their own thinking about experiences in their own lives.

1

3. The following practices interfere with a child's development and his ability to clarify his own thoughts and feelings:

   a) the use of patterns and outlines (mimeographed or duplicated)
   b) copying pictures
   c) showing how things should be drawn
   d) directing lessons step by step
   e) making photographic drawings of objects
   f) using cartoons indiscriminately

4. Picture-making should not be judged by adult standards. Teachers should be familiar with the child-like form of expression common to each age group. (Chapter 6 - Children and Their Art). Selected pictures should be attractively displayed after each lesson.

5. In picture-making a young child paints directly while an older pupil may wish to outline his picture first with chalk, charcoal or paint. Pencils should not be used for sketching large pictures.

6. Outdoor sketching stimulates thinking, develops awareness as well as powers of observation. It provides an opportunity for the older child to gain a working knowledge of perspective. For outdoor sketching, have each pupil bring newspapers to sit on. Provide each with an art board, thumb tacks, newsprint and charcoal or crayon. When it is not possible to take the class on an outdoor trip, have the pupils make window sketches at home or outdoor sketches over the weekend. Outdoor sketching provides the basis for the picture-making which will follow.

7. To arouse enthusiasm and interest in the topic, especially where older pupils (Junior) are concerned, discuss the topic beforehand and have them make observations in readiness for the lesson.

8. Arrange class tours by telephoning:-

   a) The McMichael Collection - 893-1121
   b) The Art Gallery of Ontario - 363-3485
   c) Royal Ontario Museum, Educational Department - 928-3706

ART EDUCATION

	PRIMARY: LEVELS 1—3	JUNIOR: LEVELS 4—6
PICTURE MAKING	Using...paint, crayon, cut paper, torn paper, tissue paper, finger paint, oil pastels, mixed media	Using...paint, crayon, cut paper, torn paper, tissue paper, finger paint, oil pastels, chalk pastels, cloth, stitchery, mixed media
DESIGN AND PATTERN MAKING	Using...Picture Making materials and techniques ..Rubbings, Unit Designs, Repeat Patterns, Surface Patterns) printing with misc. objects (sticks, spools, old plasticene etc.)	Using...Picture Making materials and printing techniques ..Rubbings Surface Patterns - cut paper, paint Unit Designs - stencils, lino prints Repeat Patterns - finger paint, brush etc.
THREE DIMENSIONAL ACTIVITIES	Modelling: Using...plasticene, sawdust and paste Construction: Using..wood scraps, boxes, paper	Modelling: Using..sawdust and paste, plasticene, clay Carving: Using...plaster, wood Construction Using...paper, cardboard Paper Sculpture: using ... construction paper
COOPERATIVE ACTIVITIES	MURALS: Using...paint, paper pastels PUPPETS: stick, rod, glove, sock DIORAMAS: stage set in carton PANORAMAS: table top or floor	MURALS: Group decision-making TABLE MODELS PUPPETS: all types including simple string marionettes DIORAMAS PANORAMAS
ART APPRECIATION	Classroom Appraisals Films, Filmstrips, Reproductions Art Exhibitions	Classroom Appraisals Films, Filmstrips, Reproductions Art Exhibitions, Setting-up Display

Program Planning

PICTURE MAKING-Tempera Paint

PREPARATION

- announce the general topic a few days ahead
- encourage planning and careful observation in readiness for lesson (skilful questions will assist here)

MATERIALS (for each paint station serving 4 or 5 persons)

- box of colours for each paint station (cat. #15755 Tempera container set - jars empty)
- large flat bristle brushes (one in each colour recommended for Primary)
- 18" x 24" tinted newsprint (K-3)
- 18" x 24" cream art paper (4-6)
- 18" x 24" art boards
- large 48 oz. juice tin for rinse water
- large paint cloth

Note: Never throw out plastic containers. They last indefinitely. Boxes may deteriorate but may be replaced using soap boxes (see directions on next page)

PROCEDURE

- have paint stations set up* in advance of lesson
- state purpose of lesson
- lesson may be done in two stages - (first lesson) people or main objects - (second lesson) complete background telling where action takes place
- encourage experimentation and introduce new techniques as opportunities arise
- pin some of finished pictures to art boards and set up around the room
- select 3 or 4 for appraisal following lesson (or if more convenient, take the appraisal the next day)

PUPILS STAND TO PAINT

* set-up for paint stations on next page

PICTURE-MAKING - CHALK,OIL PASTELS

PREPARATION

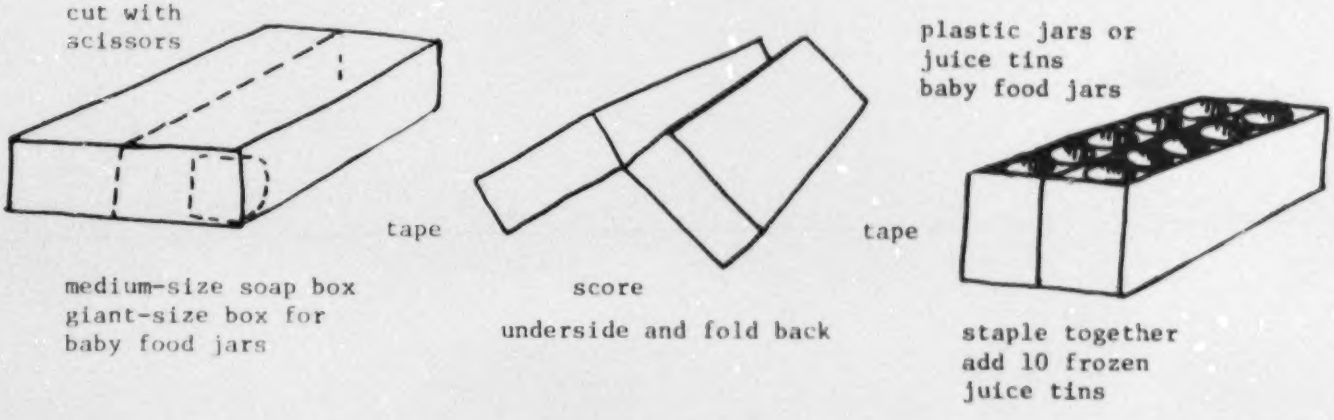
- announce general topic a few days ahead
- ask pupils to make careful observations

MATERIALS

- grey or cream art paper 18" x 24" and art boards
- one box of pastels will serve two students (break chalks or pastels in half, remove papers)
- encourage use of side of pastel for space filling
- most young children emphasize the subject of the picture readily enough, sometimes they need reminding that the part being "talked about" or the important part should be a "close-up"
- instruct when necessary in use of line, colour, pattern, texture, etc. to add variety and interest to the picture (see section on Lines).

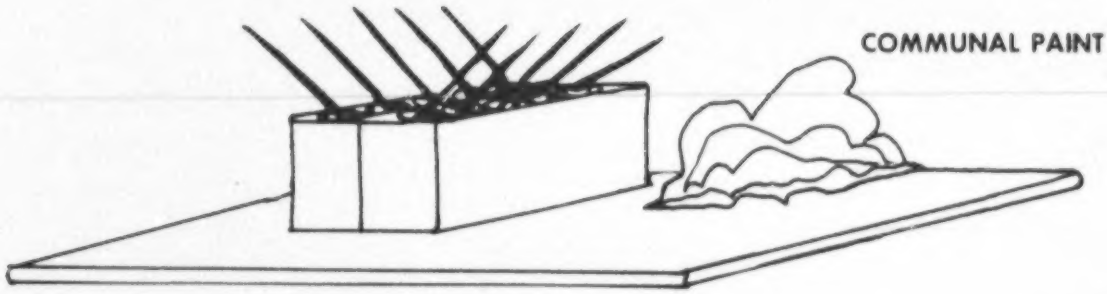
MAKING YOUR OWN PAINT CONTAINER SETS

When paint boxes are worn out, replace them using soap boxes from home. Keep the plastic containers, wash thoroughly - extra sets may be made using baby food jars or frozen juice tins.

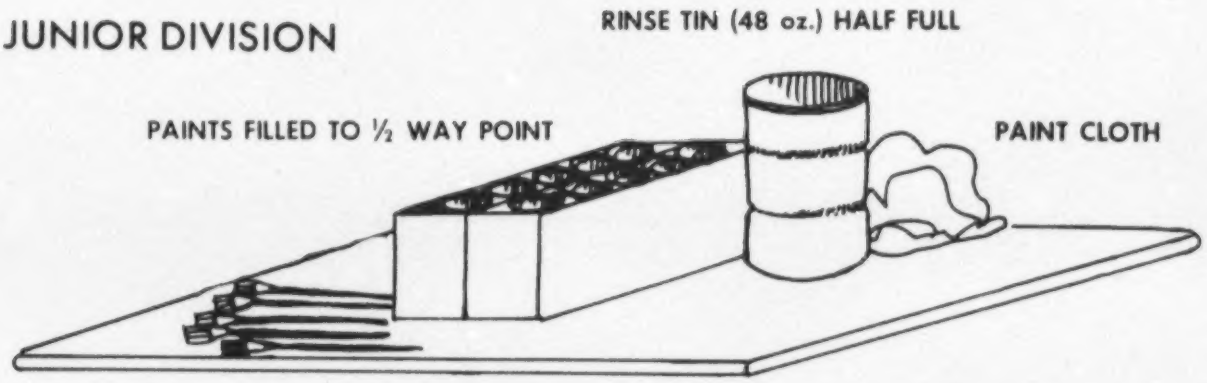


SET-UP FOR PAINT STATIONS

PRIMARY DIVISION



JUNIOR DIVISION



PAPER CUTTING AND TEARING

PREPARATION

- discuss general topic with class ahead of time
- poster paper (lightweight) all colours cut to size, construction paper
- class set of scissors
- a paper bonding agent such as jar paste, bondfast, rubber cement (mucilage is not recommended for poster paper work)

PROCEDURE

- review some of the basic cuts necessary for the proposed lesson
- when a background sheet is required use construction paper (heavy) 12" x 16" or 12" x 18" in a neutral colour (grey, dark grey, blue-grey, beige or black)
- cut papers into sizes suitable for lesson topic
- classroom jar paste should be set out on a piece of work paper at front of room ahead of lesson ready to be picked up as required (one teaspoon on a piece of work paper for each child)
- children might be encouraged to choose basic colour and a suitable trim colour to begin with (e.g. blue and yellow - a warm with a cool colour)
- a piece of black and white for added trim should be provided on each desk before hand

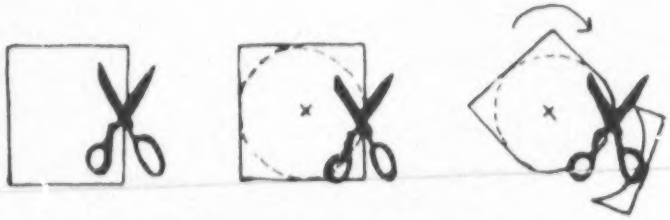
SUGGESTIONS

- demonstrate to children the fact that paper has a grain - it is easier to fold 'with the grain' of the paper than to fold against the grain (have them cut 2 strips of paper - one with the grain and one across the grain - now fold each piece back and forth - (this is the accordion pleat) - one folds much easier than the other)

- have the children experiment with 2 strips of paper, finding ways of joining them together without using paste or stapler
- the following topics lend themselves to paper cutting or paper tearing: -things on wheels
  -home and surroundings
  -public buildings (library, city hall, firehall, etc.)
  -real or imaginary birds, flowers, animals, insects or bugs
  -self in action
  -a portrait
- sizes necessary for a typical paper cutting lesson: (sizes may vary with topic)
  - background sheet 12" x 18" construction (neutral shades)
  - main colour: 9" x 12" poster - assorted colours
  - trim colour: 4" x 12" poster - assorted colours
  - one each of white 4" x 12" work paper
  - one each of black 4" x 12" poster
  - pink or peach newsprint may be used for flesh colour when needed

BASIC CUTS FOR PAPER SCULPTURE

Cutting, shaping, scoring and folding paper add to the 3-dimensional effect desired. Many of the basic shapes needed for paper sculpture may be fashioned from a square piece of paper.



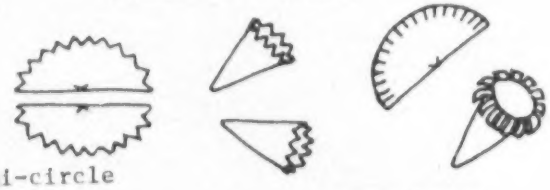
start midway on one side

visualize 'wheel'

turn wheel into scissors

turn the square into the scissors to make 'wheel' or circle

'shallow' cone



semi-circle

cone shapes

free cut

fold for 4

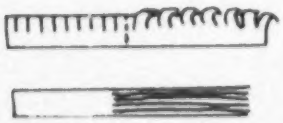
or

fold once more

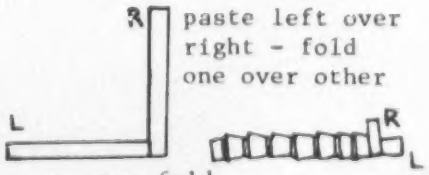
symmetrical cut

fold for 6

zig-zag fold
or Accordian Pleat



fringe cuts



paste left over right - fold one over other

cat-step fold

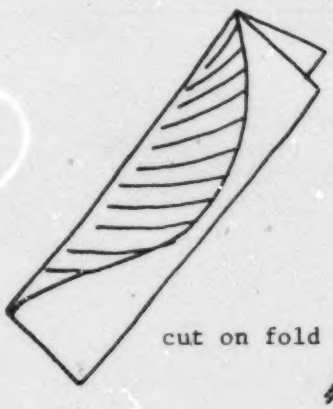
SCORING AND SHAPING

Leaf Shape

scoring with scissor point

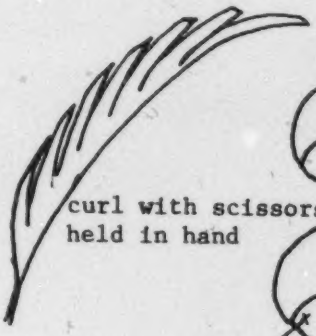
folding leaf shapes

Feather Cut



cut on fold

feather shape



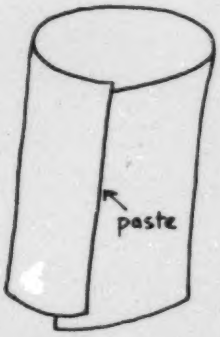
curl with scissors held in hand

paste

ears for animals

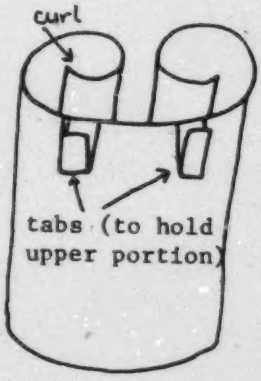
cut

Cylinders



paste

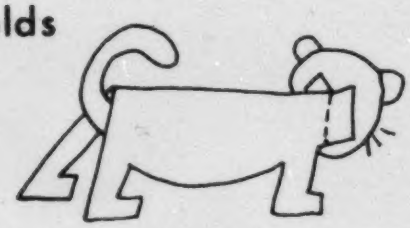
cone and cylinder (animals, people)



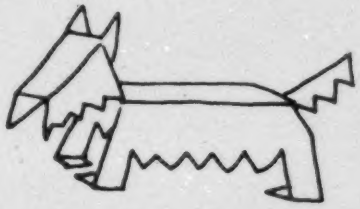
curl

tabs (to hold upper portion)

Folds



bi-fold



book-fold

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TISSUE PAPER TECHNIQUES

Use no more than four colours (three preferably)

ADHESIVE

- 1/2 liquid glue (bondfast or quickstick), 1/2 water - mix well and apply with paint brush
- wash brushes in water immediately after using or they will stiffen and be permanently damaged

USES

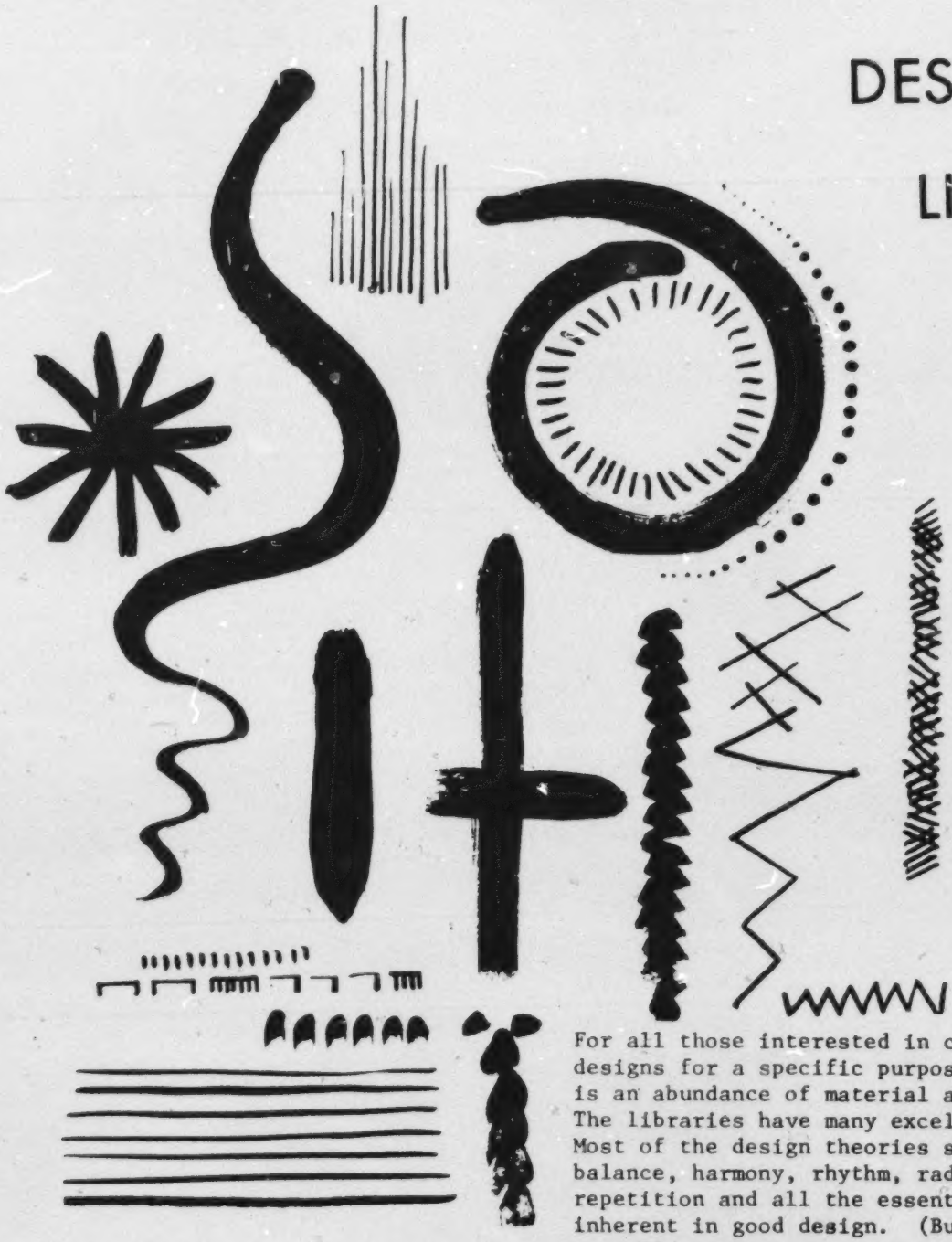
1. patterns (1 or 2 shapes - up to 3 shades) - 2 preferable
2. pictures - cutting or tearing
3. tissue painting
4. coloured windows
5. * transparencies on waxed paper
6. tissue mosaics
7. decorating jars
8. printing on tissue
9. mobiles (tissue and reed
   tissue and wire
   tissue and string)
10. flowers - using crushed tissue

* METHOD OF TRANSPARENCIES

Coat one side of tissue using newsprint as a working surface. Then place coated side on wax paper. Overlapping is desirable as this develops shades. When nearly dry it can be easily removed from wax paper. (Do not coat wax paper with glue and place tissue on it as it will be very difficult to remove.) Coat with bondfast solution for glossy finish. Mount or frame.

DESIGN:

LINES



For all those interested in creating designs for a specific purpose, there is an abundance of material available. The libraries have many excellent books. Most of the design theories stress balance, harmony, rhythm, radiation, repetition and all the essential qualities inherent in good design. (But this fails to tell us where to start in our endeavors to achieve these qualities.) Here are some basic lines that give us a starting point.

The straight line includes most of the geometric figures such as the square, rectangle, triangle, hexagon, etc.

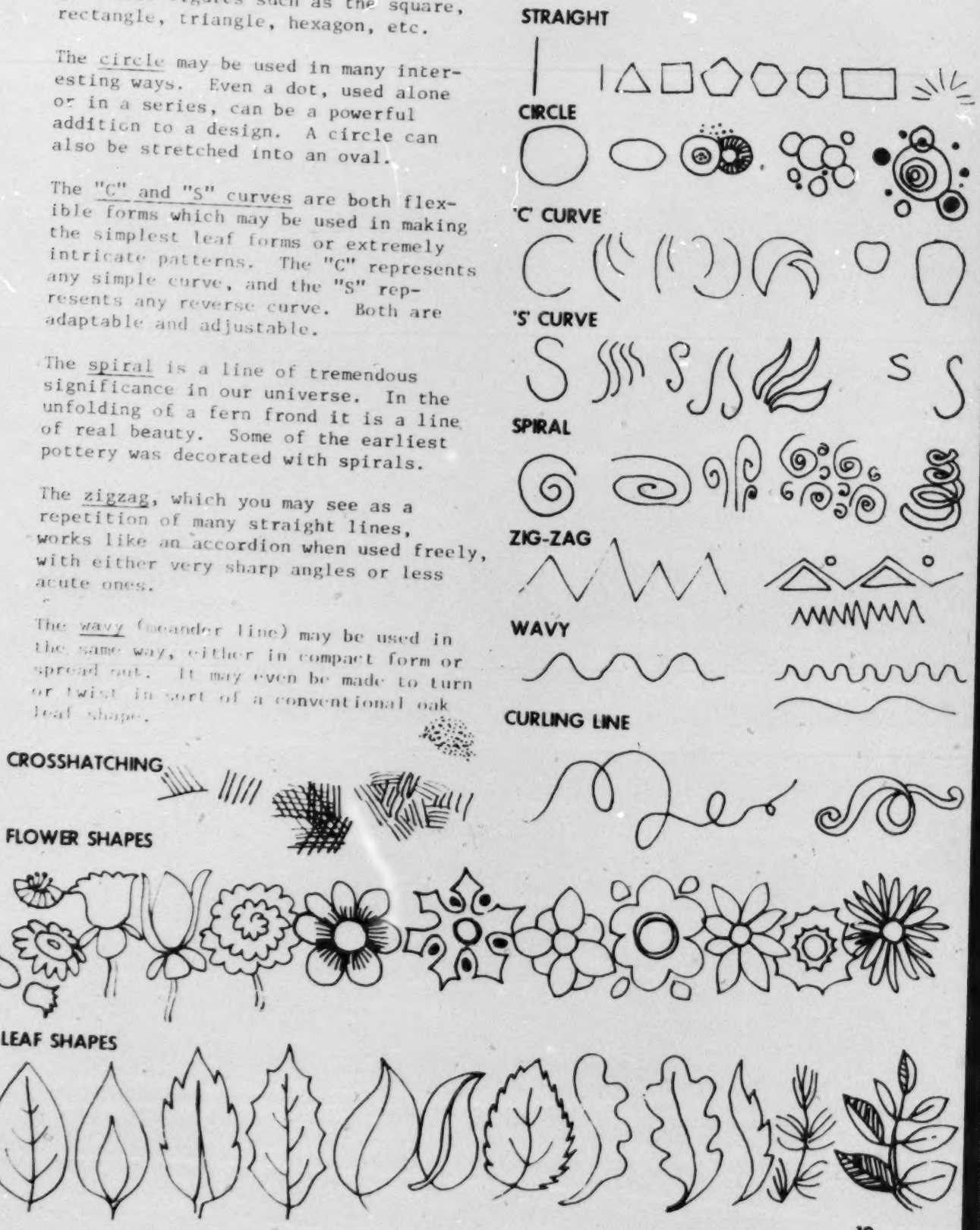
The circle may be used in many interesting ways. Even a dot, used alone or in a series, can be a powerful addition to a design. A circle can also be stretched into an oval.

The "C" and "S" curves are both flexible forms which may be used in making the simplest leaf forms or extremely intricate patterns. The "C" represents any simple curve, and the "S" represents any reverse curve. Both are adaptable and adjustable.

The spiral is a line of tremendous significance in our universe. In the unfolding of a fern frond it is a line of real beauty. Some of the earliest pottery was decorated with spirals.

The zigzag, which you may see as a repetition of many straight lines, works like an accordion when used freely, with either very sharp angles or less acute ones.

The wavy (meander line) may be used in the same way, either in compact form or spread out. It may even be made to turn or twist in sort of a conventional oak leaf shape.



CRAYON RESIST

PREPARATION

- cream art paper 12" x 18" or 9" x 12" (primary)
- crayons
- wash - paint mixed with water
- 2 or 3 stations on desks covered with newsprint, with a can of wash at each

PROCEDURE

- use crayons to fill space with interesting patterns
- press crayons very heavily
- open patterns are most effective - with some thickened lines
- when complete - take to station where wash is
- *wash may be: black (Halloween, firecracker night)
  green (under sea)
  blue (picture with sky)
  white (for winter)
- load brush with wash and draw across width of paper very lightly, barely touching paper
- lift, reload brush and repeat
- use left to right movement (never go back over covered portion)
- continue until paper is covered with wash - never rub or scrub
- set to dry on newspaper or newsprint

*Wash: pure tempera colour diluted with water so that it run freely (over crayon) when brushed - test wash over crayon on cream art before using

CRAYON ETCHING

NOT RECOMMENDED BELOW GRADE 5

PREPARATION

- cream art paper or white bristol board (small pieces up to 4" x 6" maximum)
- cover desk with newsprint
- crayon with single bright colour
- coat with black paint plus a few drops of liquid detergent (test)

ALTERNATE METHOD

- cover crayoned or waxed paper with talcum or chalk dust coat with india ink or black paint

PROCEDURE

- using a pointed object (nail, bobby pin, pen nib, pointed scissor) scratch a scene or design
- using different kinds of lines create patterns and textures
- the amount of black taken away and the manner in which it is removed is all important

FINGER PAINTING
OR HAND PAINTING

PREPARATION

- 2 sheets newsprint 18" x 24" to protect desks
- 2 sheets fingerpaint paper 12 1/2" x 19"
- 2 - 48 oz. tins (1/2 full) of fingerpaint mixture
- 2 sprinkler bottles (an empty pop bottle with a clothes-sprinkler top)
- 1 water jug (for thinning paint if necessary)

MIXING FINGERPAINT

- to avoid a lumpy mixture, slowly add powdered wallpaper paste to water (24 oz.) while stirring until consistency of 18% cream
- add bright tempera colour to each tin (colour must be strong)
- this thin mixture eliminates wetting the fingerpaint paper beforehand

PROCEDURE

- place name on reverse side (dull side)
- centre fingerpaint paper (shiny side up) on newsprint
- as teacher or monitor pours fingerpaint (2 tbsp.) onto paper, child stands turning art board to best working position
- holding papers with one hand, the child spreads paint over fingerpaint paper with 'working' hand
- using rhythmic movements, child experiments with many parts of the <u>whole</u> hand (e.g. fingers, knuckles, closed fist, side, palm, heel, etc.)
- pleasing patterns should be repeated
- if mixture becomes 'tacky' or too dry, sprinkle with water and rework fingerpaint
- make <u>repeat</u> patterns
- pick up finished work so painted side is held away from clothes, take to designated drying area
- pick up newsprint from desk - use as towel - wipe hand - roll it up ready for waste basket
- repeat procedure using a <u>second piece</u> of fingerpaint paper

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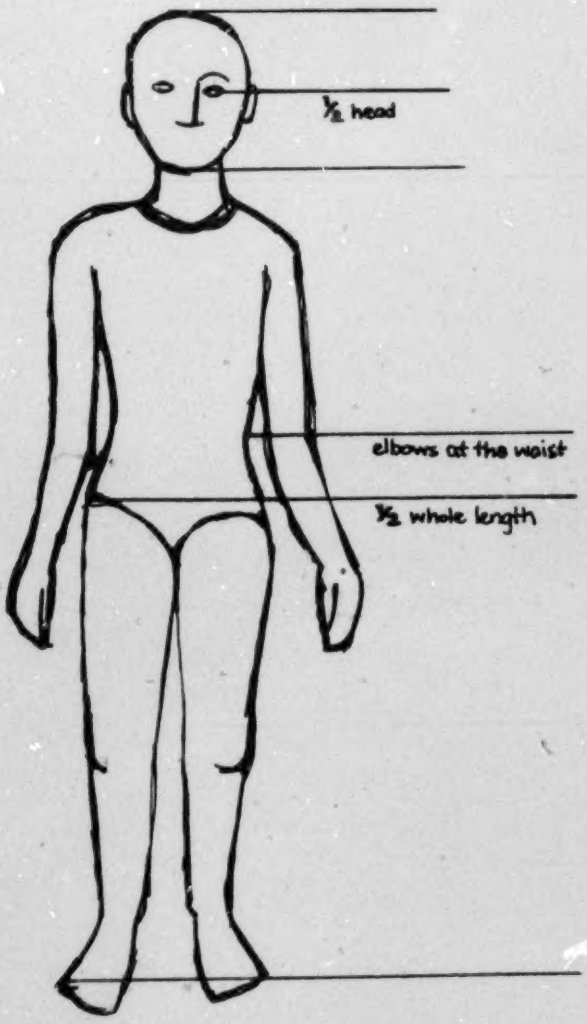
FIGURE DRAWING

PREPARATION

Newsprint, 18" x 24" (folded in half).
Crayon (black) or charcoal or chalk.
Bring child to the front of the room and discuss proportions as in figure sketch below.
A child should be brought up to the front of room and posed.



PROCEDURE

Have child make quick (two to five minute)-sketches leaving out all detail on head except hair line and jaw line.
Try several action poses.

When several sketches have been made from many different poses of pupils in action, have the child initial sketch of the one he likes best and put on display for a short time. Sketching could be done before every picture-making lesson in Junior Division only.

PORTRAITS

PREPARATION

- have students make observations at home ahead of time (mirrors for self-portraits), older children might look at pictures in magazines to see how the artist or photographer presents the face from various points of view

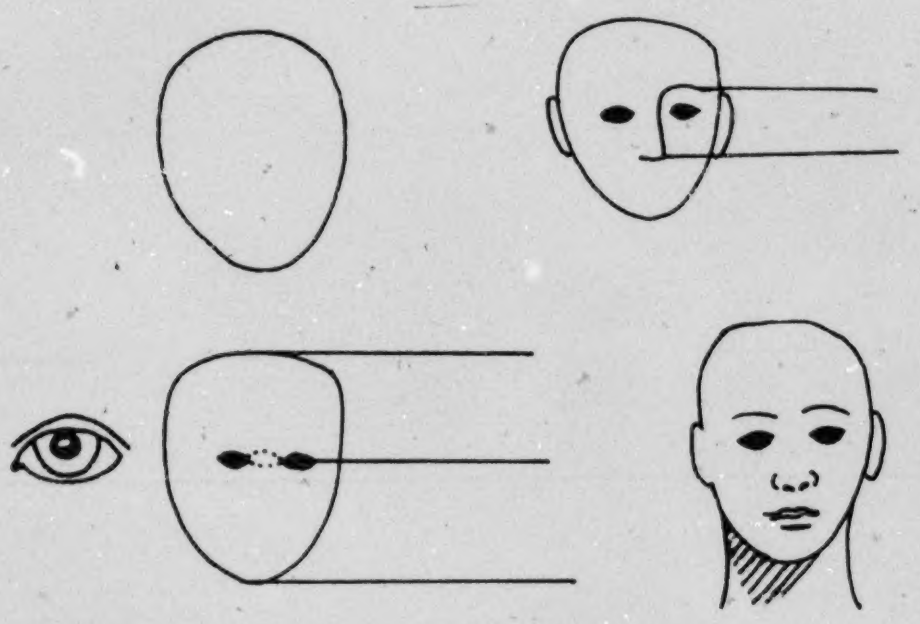
MATERIALS

- alpha chalk or oil pastels
- cream or grey art paper 15" x 20"
- art boards 18" x 24"
- sketch outlines using chalk lightly (no details)
- experiment blending chalks for satisfying flesh colour (e.g. red-orange and white as basis for certain flesh tones)
- carry flesh colour beyond hair line but not into area of eyes and mouth
- add details as portrait develops

SUGGESTIONS

- the head in a 'face' view is an "egg-shaped" oval
- the eyes are approximately an eye apart at the mid-point between crown and chin
  - . white of eye is almond-shaped
  - . iris overlapped slightly by lids
  - . pupil black
- the ears are approximately the same length as the nose on a line with the eyebrow and base of nose
- the nose may be shown simply by showing ovals for nostrils
  - . use of light and shade will give 3-D effect
  - . the shape of the bulbous portion above the nostrils may be outlined

- the neck should be observed as being large enough to support the head (perhaps as lines coming from behind and below the ears curving gently into the shoulders)
- the chin needs light brown or orange to lend definition
- cast shadows on the neck - will aid seniors in obtaining a 3-D effect
- the lips require a careful blending (e.g. using the ball of the finger in the direction of the curvature)
- the closer the view the more time one should spend on details



SAWDUST MODELLING

A sawdust modelling mixture provides the cheapest modelling material available to the classroom to-day. It can be used for flat or three-dimensional work. Its use can be adapted to any grade level. The modelled objects when dry are permanent and may be sanded and painted like wood. Sawdust can be modelled over wire or wadded paper but, as this mixture shrinks, it is not suitable to use over bottles, etc. Decorative details of paper, felt, feathers, beads, etc. can be stuck on with glue when sawdust is dry.

RECIPE

To three of dry sifted sawdust add one of dry paste and mix thoroughly. Use wallpaper paste such as "Stickfast" (do not use dry 'Metylan'). Gradually add water to make a damp mix which will hold its form when squeezed in the hand. (Always reserve a little dry mix in case the wet mixture is too sticky.) A little Bondfast may be added for greater adhesive quality. Use the sawdust clay shortly after mixing. If it is left for a length of time, as overnight, the wood absorbs too much water and the mix becomes crumbly.

To dispense the clay, roll it into apple-sized lumps and let students 'self-serve'.

PROCEDURE

N.B. - Sawdust clay is an excellent modelling material, but certain procedures should be followed for best results.

The individual portion should be handled gently in a lump and never broken apart. Modelling should be done by pinching and pressing as with clay and pieces should not be 'stuck on'. It is also advisable to have students think in terms of solid simple forms. Encourage students to start with a simple solid shape, smoothed by 'patting'. Then with fingers, sticks, or improvised modelling tools, gently form the object. Add texture or surface details last.

DRYING

Remove finished work to a drying area, near a heat source if possible, resting it on a small piece of paper on which the child has placed his name. As the pieces dry a crust will form which will make handling possible. Then the pieces must be turned frequently to let them dry on all sides, top and bottom.

FLAT WORK MUST NOT BE LEFT ON CARDBOARD as cardboard curls as it dries and will warp the model. As soon as it forms a crust, move the piece to a firm surface such as a table-top.

Models which break in drying can be mended with Bondfast glue.

If cracks develop in a model, mix a little sawdust and paste, fill the crack and smooth with a wet finger.

If in humid weather a mold forms on some pieces, just let the model dry completely, brush or sand off the dried mold, and finish as desired. The models may be painted and shellacked (as done in the past with décomache or asbestos).

SUGGESTIONS

A supply of moistened paper towels will help students to keep hands fairly clean while modelling, and eliminate unnecessary trips to the sink or washroom.

MURAL- MAKING

WHAT IS A MURAL?

A mural is a large story-telling picture placed on a wall. It is informative and decorative. It is usually flat rendered in a variety of media -- paint, paper, pastels, etc. Dimensional murals include those which stand out in low relief composed of paper sculpture, mosaic and ceramic materials. Mural activities provide an excellent opportunity for children to work together, share experiences, exchange ideas and share in the joy of creating a project.

PLANNING A MURAL

In the early grades topics which are based on the children's common experiences are most successful, e.g. "Games We Play" or "Our School". In these cases the children's individual drawings may be grouped together to make a total picture or simple mural. Later, the ideas contributed, may be discussed at greater length and organized more carefully as to main ideas and subordinate ideas.

In the most advanced type of mural, unity is given by a strong line, rhythm or pattern running through the whole, dividing the area into pleasing parts, and leading the eye smoothly through the composition. This is the skeleton on which the body is built. The main part of this framework is located so that it can dominate the whole mural, making a centre of interest.

Sometimes to facilitate matters the planned mural may be cut into sections which may be worked on in various parts of the room at the same time. When completed, these may be pieced together again.

THE TEACHER'S PART

The teacher motivates and initiates the mural activity, which may come as a culminating activity, or it may be developed because of an interest in an art technique, or both. It is important for the teacher to see that each student has an opportunity to contribute something to the mural and thus experience the satisfaction of working, creating and learning together.

PROCEDURE

- discussion of theme (teacher and class)
- list points of importance (content)
- class divides into groups to work out details contributing to theme (juniors and intermediates)
- determine size of mural according to placement
- choose medium best suited

SUGGESTED MEDIA

- tempera paint
- paper
- pastels
- finger paint
- crayon (resist technique
- collage (cloth scraps, buttons, screen, seeds, yarn, wire, boxes, etc.)
- mixed-media (paint & paper, pastels & paper)

ELEMENTARY PUPPETRY

PREPARATION

- class project
- class divides into groups
- groups decide on play and characters then write own script
- collect cardboard tubes and old newspaper

MAKING PUPPET HEAD

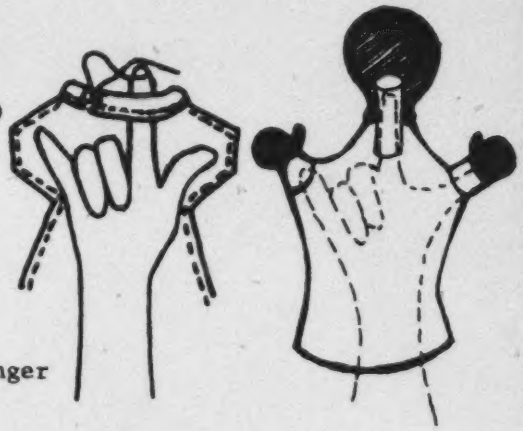
- 2 sheets of newspaper
- 1 paper towel
- 1 piece of twine 12" long
- 1 pair of scissors
- crush papers, then open them out
- fold one newspaper sheet into four, take other newspaper sheet and crush into a ball, hold against top of tube
- pick up second sheet (folded into four parts) place over ball of paper, pull down over ball of paper snugly and turn corners under
- take paper towel, still holding tube against body, pull down firmly and tie just below ball of paper
- cut off excess towelling and ends of string

MODELLING

- build up over paper, a thin layer of sawdust and wallpaper paste mixture with some extra required on face for features
- model features (exaggerate slightly 'to carry' to audience)
- make ridge over area of string for fastening clothing later
- place to dry

or WITH PAPER STRIPS

- mix water and wallpaper paste in large bowl
- tear newspaper into strips (approx. 1" wide)
- soak in paste solution
- apply several layers to puppet head
- form features with wet kleenex



PAINTING PUPPET HEAD

- next lesson - paint head
- spray with fixative or shellac
- cut tube off at neck - pack to fit index finger

DRESSING THE PUPPET

- in meantime have pupils make clothing large enough for hand movement
- use drawstring at neck

THE PUPPET PLAY

- make 'impromptu' stage
- make scenery and properties
- add mood music and sound effects
- rehearse puppet plays
- present final program

STITCHERY

Stitchery is a challenge to the imagination and makes it possible to express ideas with a needle. Anyone who can learn a few stitches can become a painter in threads. Stitchery is a technique easily acquired by beginners. It develops hand skills, as well as imagination and ingenuity, if the child is allowed to explore and discover the variety of ways his materials can be used and to design his own patterns and pictures.

PREPARATION

Needle, or tapestry needle depending on age of child, wool, or cotton carpet warp, coarse cotton string, coarse embroidery cotton, scissors, material (if pieces are to be appliquéd on background).

Background

Construction paper, burlap, bristol board or screen (with edge bound with masking tape), netting or loosely-woven materials.

PROCEDURE

When the child has an idea for stitching, let him begin. There are three methods:

(1) start and stitch,

(2) sketch outline with chalk directly on background material,

(3) plan on paper and transfer to material.

Encourage the children to think about:

(i) making important things show up,

(ii) filling the space,

(iii) making the background interesting,

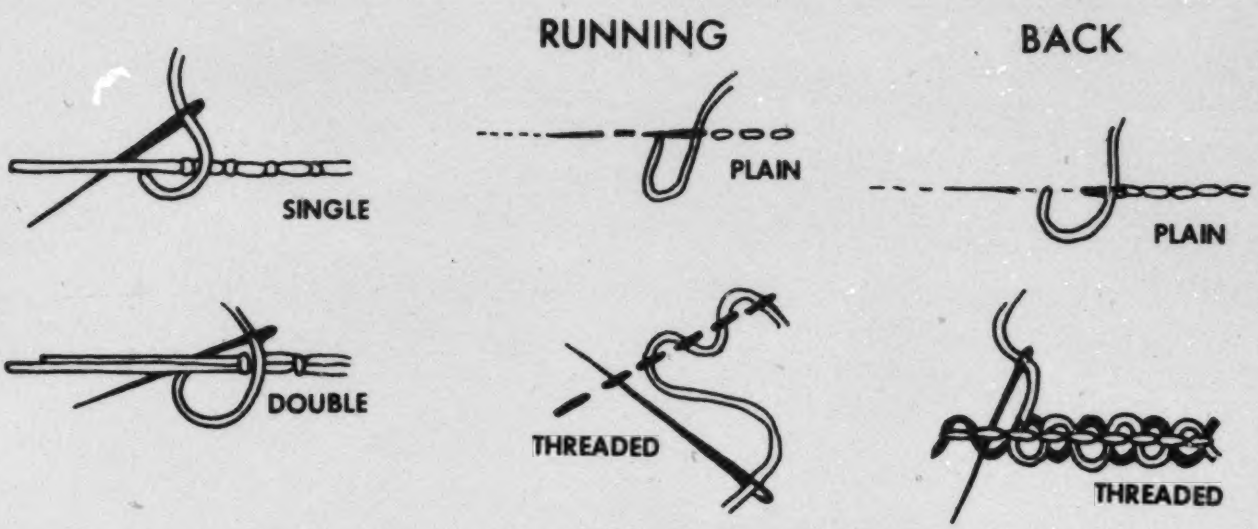
(iv) choosing colours that suit the theme.

SUGGESTED USES OF VARIOUS STITCHES

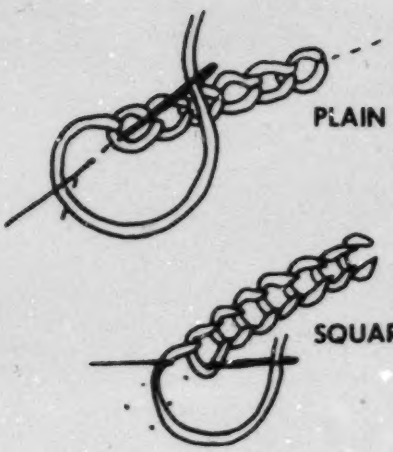
1. Several rows of blanket stitch have been used to represent foliage on trees or shingles on a roof.
2. Herring Bone makes good fences, walls.
3. French Knots have been useful as eyes, centres of flowers, fruit or trees or in groups in many places.
4. Cross Stitch can be used for spots of decoration or texture.
5. Lazy Daisy makes good flowers or leaves.
6. Chain Stitch makes good stems and leaves, an outline or a good fill-in if repeated.
7. Satin Stitch makes a good fill for solid spaces.

8. Running Stitch is useful in drawing or outlining a picture or in outlining shapes in a design. It can represent a continuous line, a broken line or even a dotted line. Heavy yarn in long parallel running stitches seems to be a block of colour. Stitches not parallel give a textured feeling. Lines at even intervals with fabric showing through give a background pattern.
9. Couching makes a good outline either for a design or to make a line drawing.

BASIC STITCHES FOR CREATIVE STITCHERY

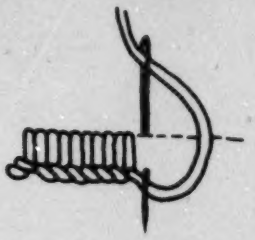


CHAIN

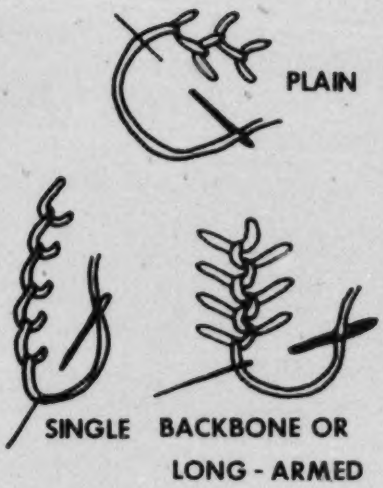


BLANKET

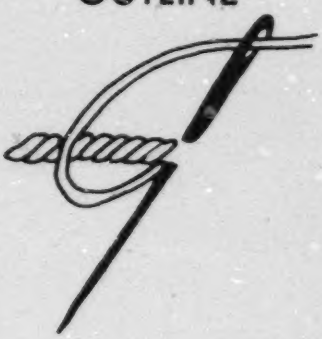
BUTTONHOLE



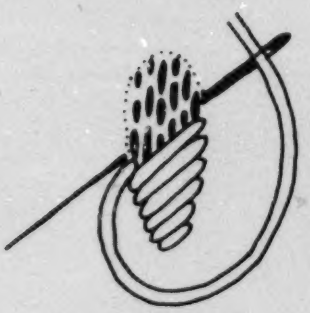
FEATHER



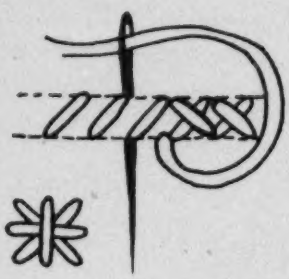
OUTLINE



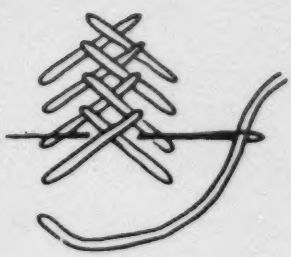
SATIN



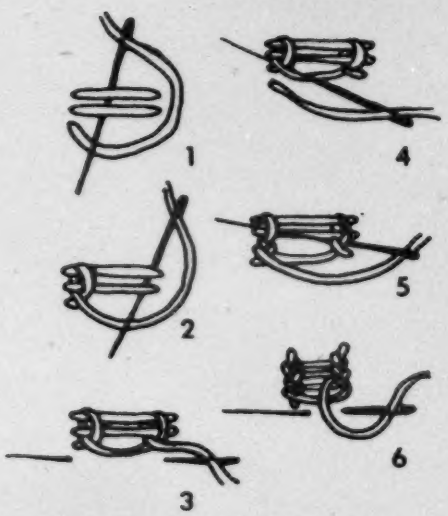
CROSS



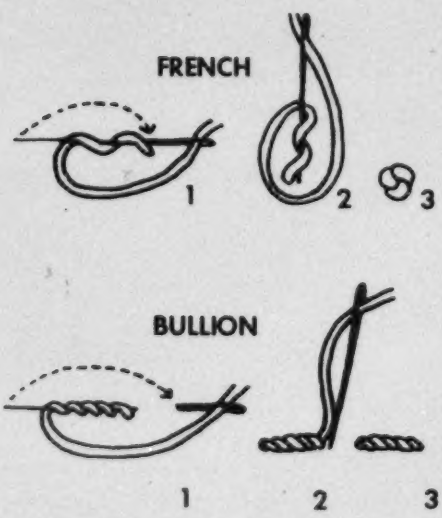
VANDYKE



LADDER



KNOTTED



WEAVING WITH PAPER

Some imagination and a variety of papers are the required tools for paper weaving.

PREPARATION

A sheet of paper may be cut in a number of warp so that strips may be woven into it. Vertically cut strips act as a warp while horizontal strips are the weft (woof). The easy method for cutting warp involves folding a sheet of paper in half, ruling a line across the paper about an inch down from the open edges to serve as the margin at top and bottom when opened, and cutting strips of equal or unequal widths, stopping at the margin.

PROCEDURE

Another method, which may be easier for the younger child, makesuse of a flat sheet of paper. To make a warp, the margin is marked at the top edge of the paper and strips are cut to that margin. The weft is passed under and over the warp. Alternate the strips so that one strip goes over the warp and the next one under making a tabby pattern or plain weaving. This is only a beginning, don't stop here.

To add variety and interest to paper weaving experiment with warp and weft: Try making the warp control the pattern by cutting the warp strips in a variety of ways. For example, cut curved or angular warp strips, vary the width for interest. Cut shapes out of the warp strips from one side or both sides. Make the weft control the design: weave over and under in different combinations, for example, over one, under two, over three, under two. Cut parts out of the weft, shape the weft by cutting angular, jagged, or curved lines. Weave narrow strips of contrasting colours over previously-woven weft.

Paper weaving must be pleasing and well organized in design. Surface enrichments may be used to add or complement the design. Some ideas worth trying are:

(a) Paste a narrower strip of contrasting colour on top of the weft before using it for weaving.

(b) Paste interesting flat or sculptured shapes on top of the squares or rectangles formed by the weaving design.

(c) Apply shapes of colour and printed text from magazines over certain areas of the weaving, making a collage effect.

(d) Weave a form over the tabby design, leaving part of the tabby for the background.

(e) Use paint, crayon, yarn, string or fabric to accent certain woven areas.

(f) Use woven area as background for printmaking.

WEAVING IDEAS AND TECHNIQUES

WEAVING WITH LINES USING BRAYER

Wrap string around a brayer, roll in thick tempera paint and then onto paper. (Paint may be brushed on brayer roller.) Try rolling the paint on burlap and then add some stitch-work.

WEAVING WITH UNLIKELY MATERIALS

Use common materials for the warp (string, cotton, wool, etc.) but for the weft experiment with the unusual. Try using felt, reed, straw, cloth scraps, thin sticks, corn husks, weeds, pipe cleaners, paper, etc.

GOD'S EYE OR STRING CROSS

Materials needed - twigs, ice cream sticks, tooth picks, wire, etc. to make the cross.
yarns of various weights and colours.

Method - Fasten materials together to form a cross. Tie yarn to centre of the cross, then start to weave by circling one part of the cross (close to the centre) and keep repeating until the space on cross is filled.

MOBILES

PREPARATION

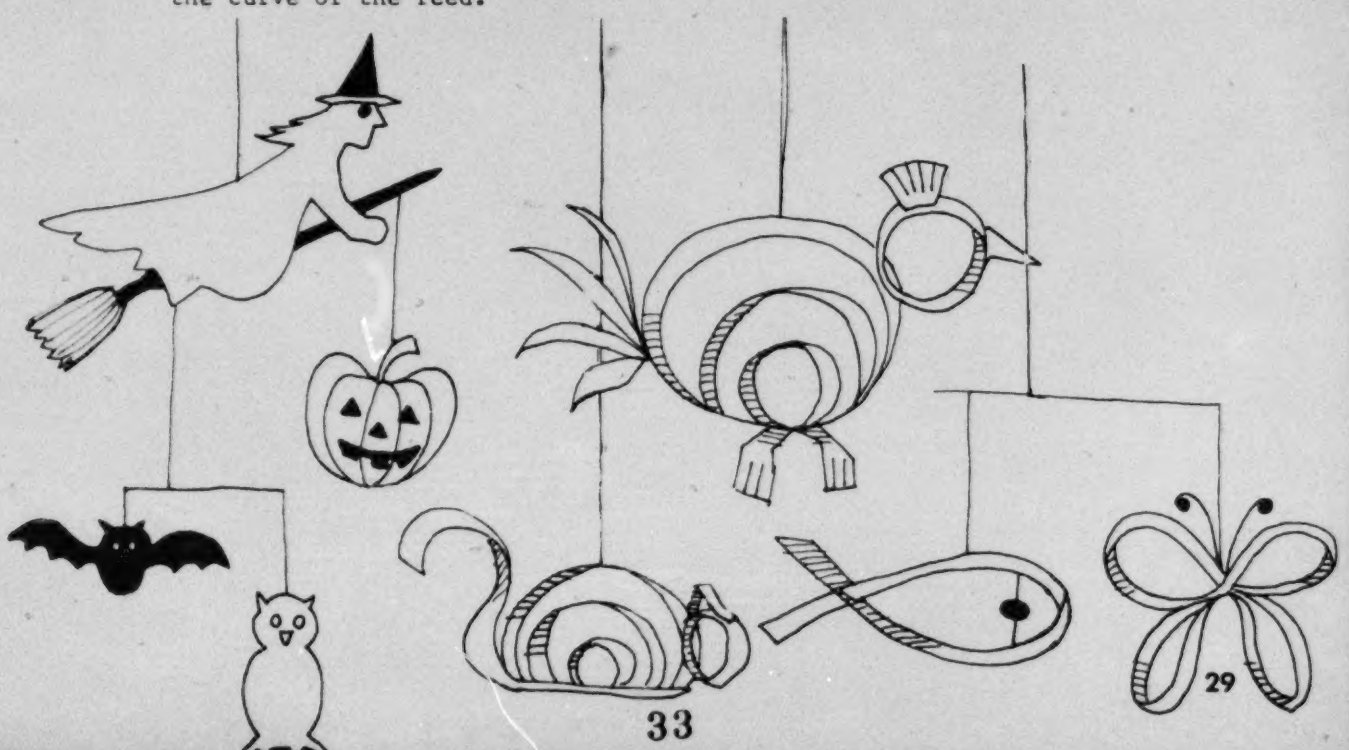
- construction paper in assorted sizes and colours, or cut in strips; cardboard, coloured tissue, reed or cane, stove-pipe wire, wool, thread or string, scissors, paste, pins, glue, cutters, pliers, clips (Do not use coat hangers.)

PROCEDURE

1. Primary children can cut a shape from a piece of paper and suspend it from a single string. For example, have Hallowe'en as a theme and, using paper sculpture techniques familiar to them, they can make attractive Hallowe'en mobiles having one motif only or suspend one from another, etc. Make sure that each motif appears the same on each side.

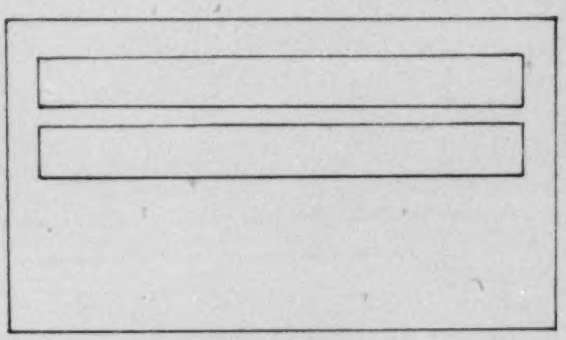
2. From strips of paper form circles and ovals to form bird shapes or animal shapes. Pinching the paper will help to shape it or part of it, e.g. the head pinched will form the nose of an animal. If birds are being made, curl or fringe tail or wings. Suspend singly or suspend two or more from a reed, straw, or bamboo stake, slit at each end through which the thread (which suspends the object) is slipped, then place a dob of Bondfast glue so it will remain secure. Fasten another thread or cord on the central part of the reed where it balances and hang that cord on a rope stretched across the room.

3. Bend a reed into circles, ovals, fish or any other shapes which appeal and glue, then pin or staple to fasten until dry. Apply Bondfast or Quick-stik to the reed and then stretch tissue paper over the reed. When dry, detach staples or pin. Carefully cut off excess paper following the curve of the reed.



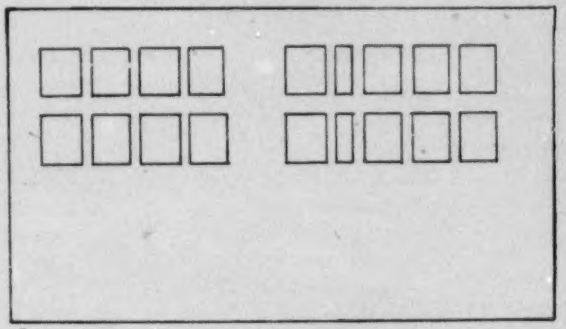
USING FREE CUT LETTERS

1. Cut strips of paper the height and colour that the letters are to be. Place these on the background in the place the lettering is to occupy.

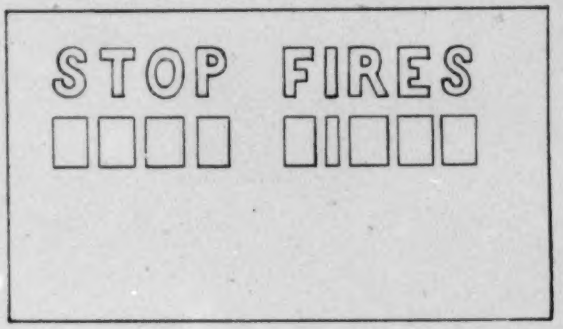


2. Cut the strips into sections so that there is a section for each letter. If these sections do not fit into the available space comfortably, make all the rectangles a bit narrower.

   Make a few extra sections of regular, narrow and wide widths to use when a letter is spoiled.



3. Cut the letters. If a mistake is made, use a new rectangle from the pile of extras.



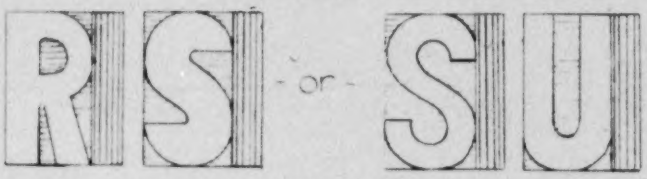
4. Draw a pencil line for the bottom of the letters. Measure carefully so that the line is sure to be straight.

5. Adjust the spacing. Pick up one letter at a time and glue it in place.

FREE CUT LETTERS

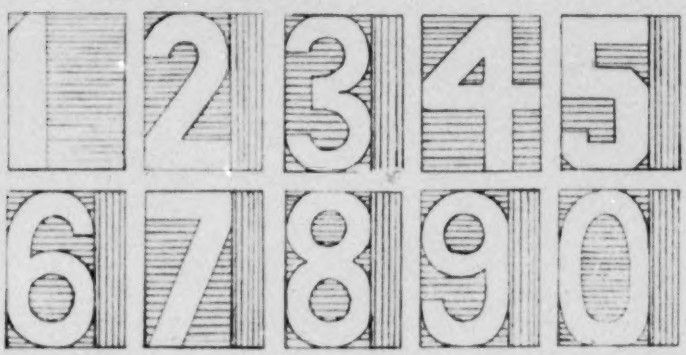
STANDARD WIDTH

NARROW LETTERS



WIDE LETTERS

NUMBERS



After the children have had some experience in cutting letters - - - - - - - - - - try having them use a cardboard strip as a guide for making the strokes uniform.

Look for shapes that are cut away.

Try to keep the strokes uniform in breadth.

VARIETY

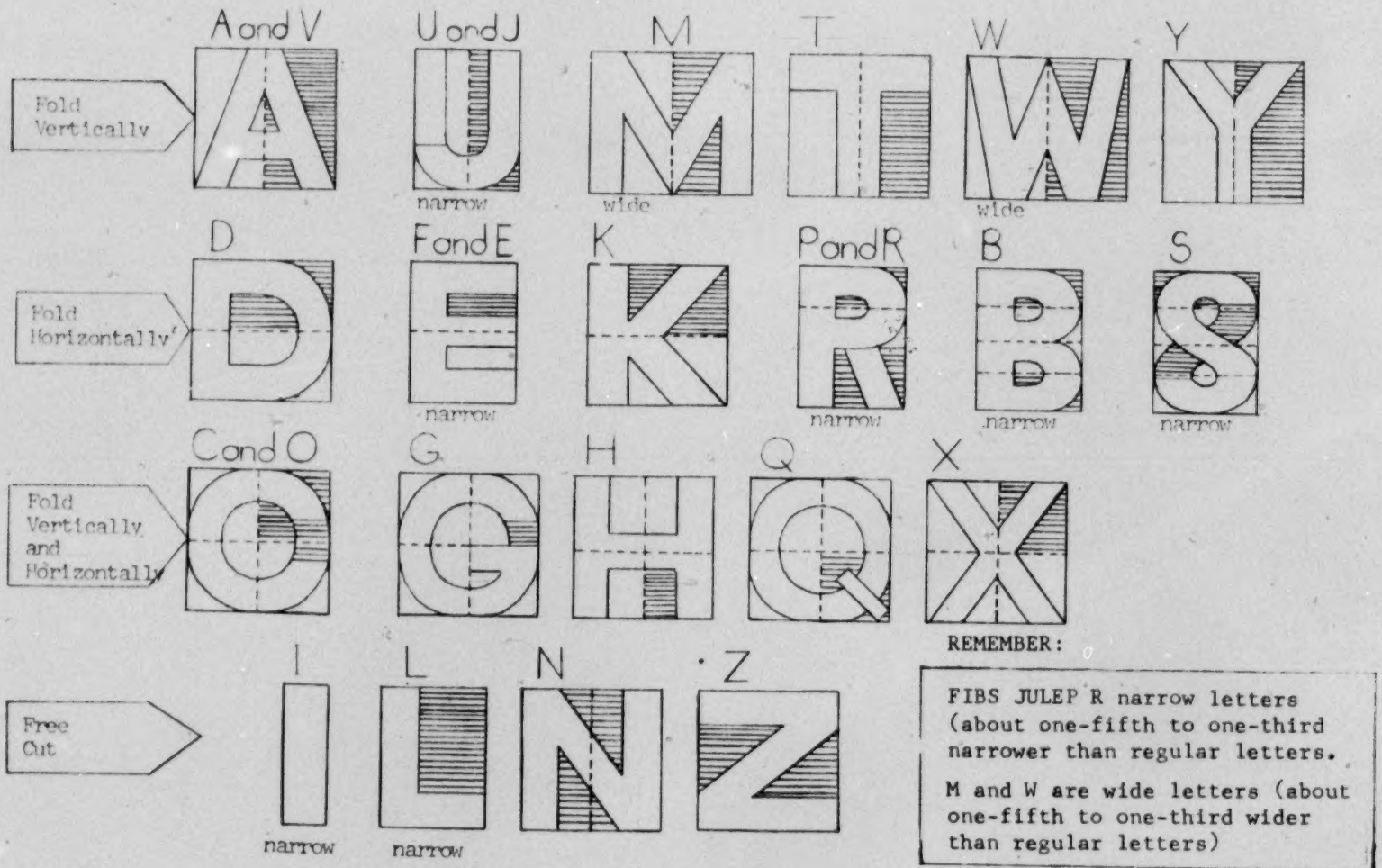
Vary the size of the rectangles.

Vary the proportion of the rectangles.

Vary the breadth of the stroke.

FOLD AND CUT LETTERS

If you introduce "fold and cut" letters to your class, do so only after they have had plenty of experience with "free cut" letters. Otherwise they will not understand the purpose for folding before cutting. Dark areas indicate the parts to be cut away.



REMEMBER:

FIBS JULEP R narrow letters (about one-fifth to one-third narrower than regular letters.

M and W are wide letters (about one-fifth to one-third wider than regular letters)

VARIETY

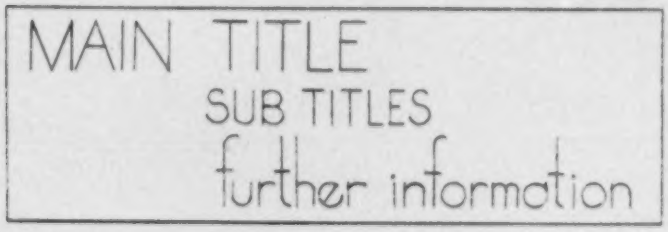
Variations, based on the standard letter forms, used with restraint and imagination, can add meaning or improve design. However, be sure the basic form of the letter is not destroyed and that the lettering is still easy to read.

PURPOSE:

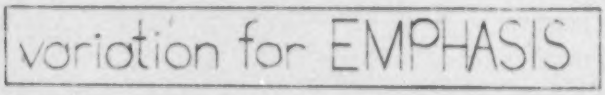
- for meaning

- for the design

- for simplicity and clarity

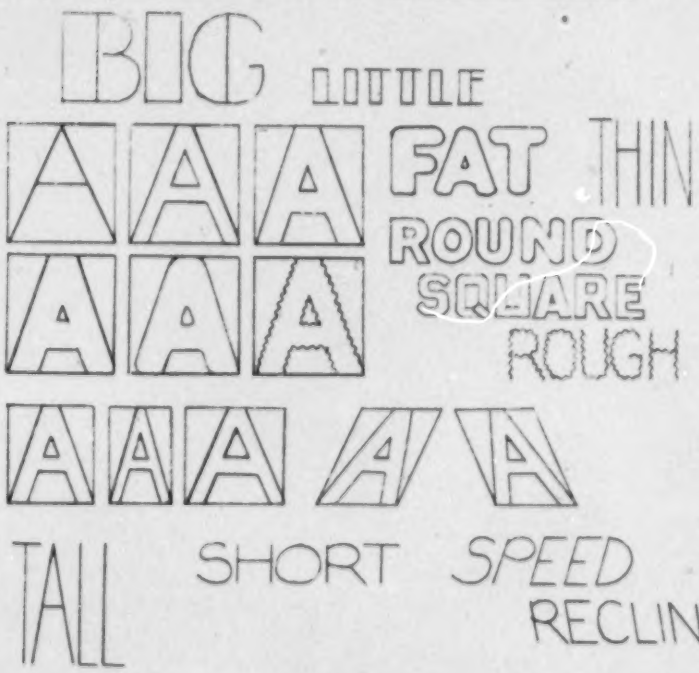


- for emphasis

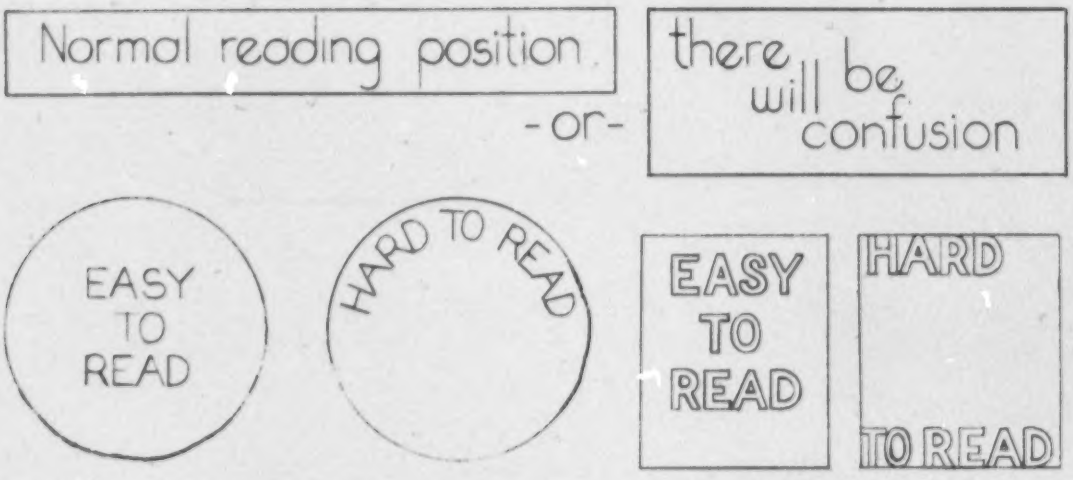


WAYS TO VARY LETTERING:

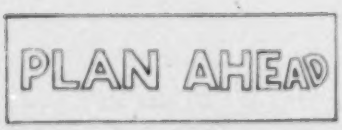
1. Size of letters
2. Colour or material
3. Breadth of stroke
4. Quality of stroke
5. Basic shape of letters



PLACEMENT



PLANNING



CONTRAST

If the letters are to show up well, there should be a sharp contrast between the letters and the background.

POSTER MAKING.grades 4-6

Generally speaking, posters are more poorly done than any other art activity. There are many reasons for this.

1. There seems to be a lack of understanding of the nature of posters.

2. Usually the children do not attempt to do posters until Grade Six, Seven or Eight.

3. Posters are a difficult problem, as the lettering must be good if the poster is going to be easy to read, and the design must be good if the poster is going to catch the eye of and impress the audience. Also, a certain understanding of other people is necessary if the poster is going to sell the audience.

4. Often the school is asked to produce posters, for neighbourhood activities, which are to include so much information that the problem would stagger many commercial artists - let alone elementary school pupils.

However, posters do have a place in the school art program, as long as they are presented in such a way that they are within the capabilities of the children.

WHAT IS A POSTER?

The main purpose of a poster is to catch and hold the attention of the audience long enough to get across a single idea or message. A poster therefore, must be clear, bold, and simple. The designer of a poster takes for granted that his audience is not at all interested in what he has to say, and tries to force them to look and remember. It is a design which includes word areas- either words alone, words in a non-objective design, or words and symbols.

Words alone

Words in a non-objective design

Words and Symbols

RULES FOR GOOD POSTERS

1. Making a poster must arise from the need for a poster, (not to advertise Coca Cola or Tide.) It should relate to the work, needs, and interests of the children or audience.

   e.g. School Activities - elections, plays, puppet shows, concerts, paper collections, hot dog sales, etc.

   Outside Activities - to arouse interest in exhibitions, concerts, library research, etc.

   Reminders and Attitudes - playing fairly, doing howework, picking up scraps, posture, etc.

   Health or Safety Rules

   Motivation for a unit of study

   Atmosphere for a unit of study

2. Power - A poster must attract attention at a glance, arouse interest, and stimulate curiosity.

3. Simplicity - A poster must be simple enough that it can be remembered after the observer has passed, and continue to work on his mind.

4. A poster must convey its message briefly.

5. A poster should contain only one main idea. Any other information must relate to the main idea.

6. A poster must be readable at a distance.

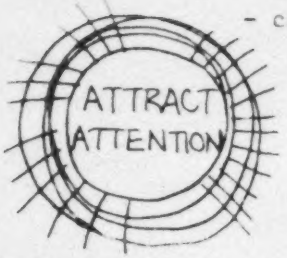
7. A poster should have good design. That is, it should be well and sensibly organized. It should have EMPHASIS, or a focal point. It should have UNITY, that is, all parts should relate to each other and to the background area. It should have CLARITY in appearance and meaning. It should have BALANCE.

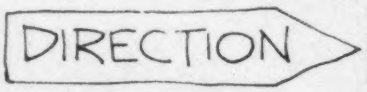
8. A poster must be neatly and carefully done if it is going to impress favourably.

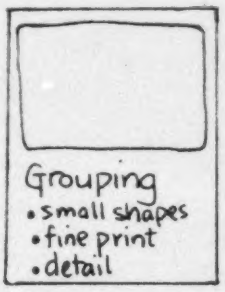
9. Posters should be displayed where they can be easily seen.

SOME THINGS TO CONSIDER WHEN PLANNING THE DESIGN OF YOUR POSTER

1. **SHAPES**
   - can attract attention
   - can emphasize words
   - can group smaller shapes or words
   - can paint or give direction
   - can break up space
   - can give meaning (symbols)



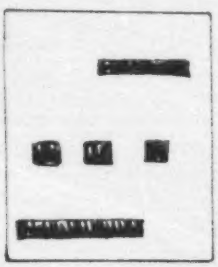




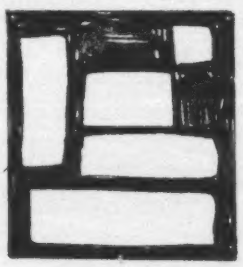
SYMBOLS Use your imagination in thinking of meaningful symbols which will emphasize your main idea or add to it. Eliminate most of the detail for greater strength. A few bold shapes are usually better than many small shapes.

OR

2. **SPACE** There should be a good balance of space and shapes. Space can make important things show up well.



OR



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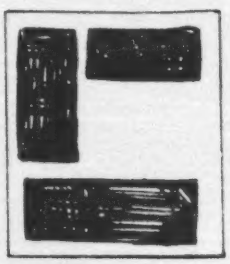
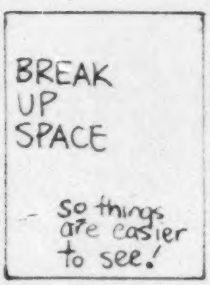
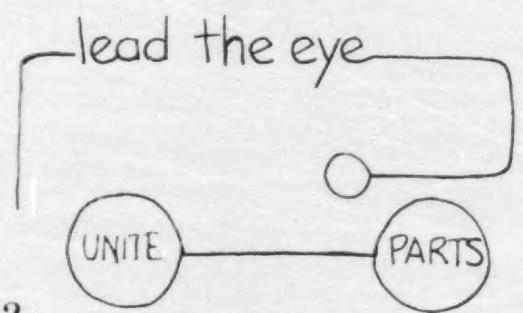


3. **LINE**
   - can break up space so that things are easier to see and remember
   - can lead the eye
   - can unite parts





4. **TONE** Remember that a strong contrast of light and dark is essential.

5. **TEXTURE** Textured material, used with discretion, can help the meaning and draw the viewer closer in order to touch it.

6. **THREE-DIMENSIONAL EFFECTS** Three-dimensional effects can surprise the viewer and come to meet him.

7. **LETTERING** See the outline on Lettering. To show up across the room, lettering needs to be 2" to 2½" in height and ½" in breadth of stroke.

DISCUSSION OF POSTERS

1. Does it make you look? What attracts your attention first? Is this where you wish the emphasis to come?

2. Do you want to find out more? Are you sold or impressed?

3. Close your eyes. Can you still see the poster? Is there clarity, simplicity and power?

4. Can you see the message at a glance? - from a distance?

5. Is the lettering part of the design? How have additional details been handled?

6. Does it tell you what its maker wanted you to be told?

7. Is it neat and excellent in appearance?

8. Is there unity? Do all the parts seem to belong together, or fit together comfortably?

BULLETIN BOARDS

WHY SHOULD WE DISPLAY CHILDREN'S ART?

- Art, by its nature, is a communication to others.
- Any sincere effort by the child is worthy of the respect of others.
- It helps to develop toleration and respect for the efforts of others.
- It can be a valuable teaching device. It broadens the child's insight for him to see the reactions of others to the same theme.
- It shows the child that the school is interested in what he has to say and in his way of saying it.
- Its decorative quality does much to brighten up the school.
- It helps to arouse public interest in education (especially art education).

WHOSE WORK SHOULD BE DISPLAYED?

- Choice of work should be based on its outward appearance and on knowledge of the child.
- Every child has a "Range of Success". Even the poorest child will produce pieces of work which for him are good. Therefore judge the work in relation to the child's personal abilities.
- Don't discourage the others by only displaying the work of two or three talented children.
- One way to encourage the less capable is to select works that may show progress in one particular aspect, e.g.
  - better handling of tools
  - better filling of the space
  - good use of colour
  - good story
  - good observation
  - good use of texture
  - unique solution to problem
- Something good can be said for every picture unless it is a copy of someone else's idea.

AND WHERE?

Work should be displayed on bulletin boards or in other places suitable for display. Windows, chalk rails and blackboards have other uses and should not be used for the display of art work.

WHO SHOULD DISPLAY THE WORK?

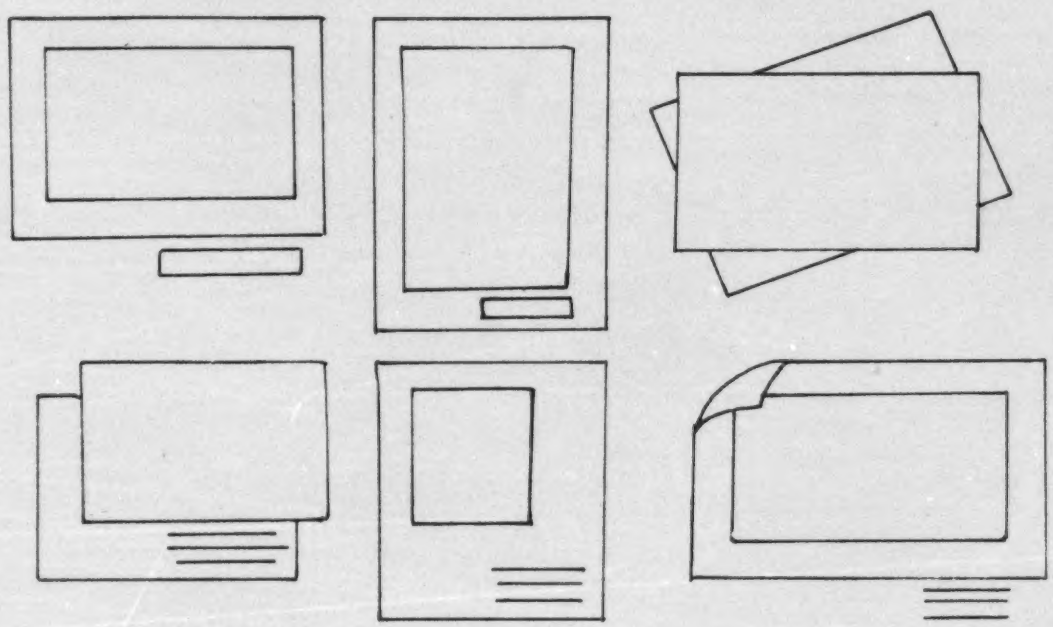
Where possible, it is good to have the children help with the bulletin boards. Older children will, with the guidance of the teacher, be able to handle much of the display work. The more that the children help with displays, the more interested in them they will be.

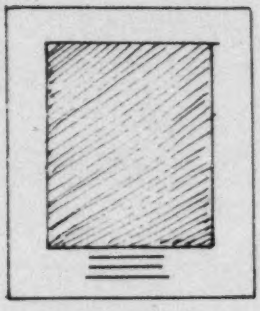
USE YOUR OWN IDEAS AND EXPERIMENT. However, be sure that the work shows to best advantage and is not overpowered by the trickiness of the display.

MOUNTING

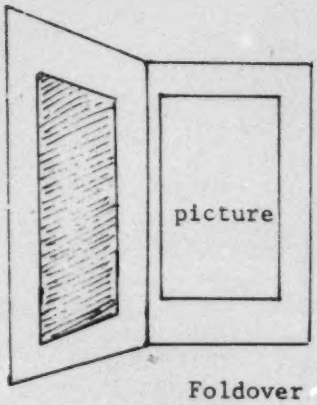
Pictures are improved considerably if neatly mounted or framed. Choose a neutral colour which will complement the picture rather than overpower it. Greys, browns, black and white are usually best for putting directly next to pictures. Brighter colours may be effectively used on the bulletin board background or for areas of colour on the board.

Construction paper (20" x 26") cut from 24" x 36" makes a good mounting, as it is just enough larger than the regular 18" x 24" painting paper to allow an edging around the picture, or cut an inch off the length and the width of the picture and mount on 18" x 24" construction paper. The title of the picture can be fastened to the mounting or on the bulletin board beneath the mounted picture. ALLOW THE BOTTOM MARGIN TO BE SLIGHTLY WIDER THAN THE OTHERS.

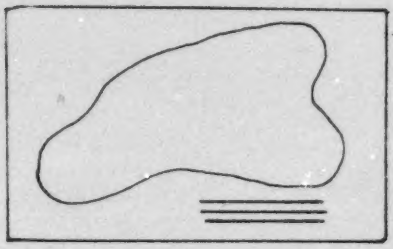




Window-type frames where centre section is cut away and the picture is put behind it.

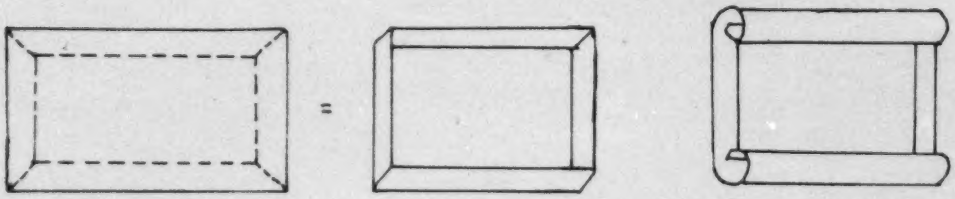


Foldover

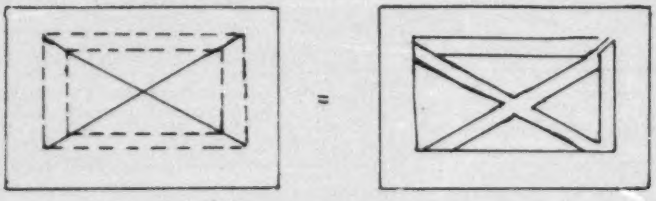


An irregular shape on a rectangular background is often effective for non-objective work or for masks.

3-DIMENSIONAL



- score and fold on ---



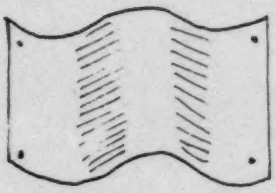
- cut on _____

- score and fold on ---

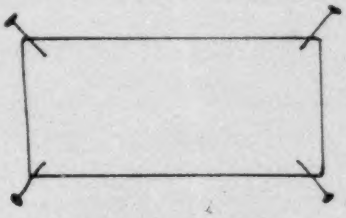
N.B.

- Mountings may be saved and used several times.
- One piece of mounting paper is usually sufficient for a picture.
- Do not set pictures on an angle. It is rather like a picture that hangs crooked on the wall. Non-objective work, however, does not seem to suffer so much by being set on an angle.

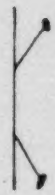
- Pictures should not be "draped".
  This method of display may, however, be quite effective for repeat patterns.



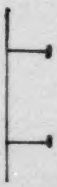
- Fasten the work securely and neatly in place. Pins and staples are neater than Scotch Tape or thumb tacks.
  Pin this way to hold pictures more securely:



this



not



IT IS USUALLY A GOOD IDEA TO CHOOSE A COLOUR SCHEME OR SYSTEM FOR ALL DISPLAYS THAT ARE UP AT THE ONE TIME.
Too many colours will tend to make the room look patchy and lacking in coherence.

ARRANGEMENT

If the bulletin board surface is in poor condition, it might be covered with paper. Use of large 24" x 36" construction paper will leave fewer seams on the bulletin board. A corkboard in prime condition does not need this treatment.

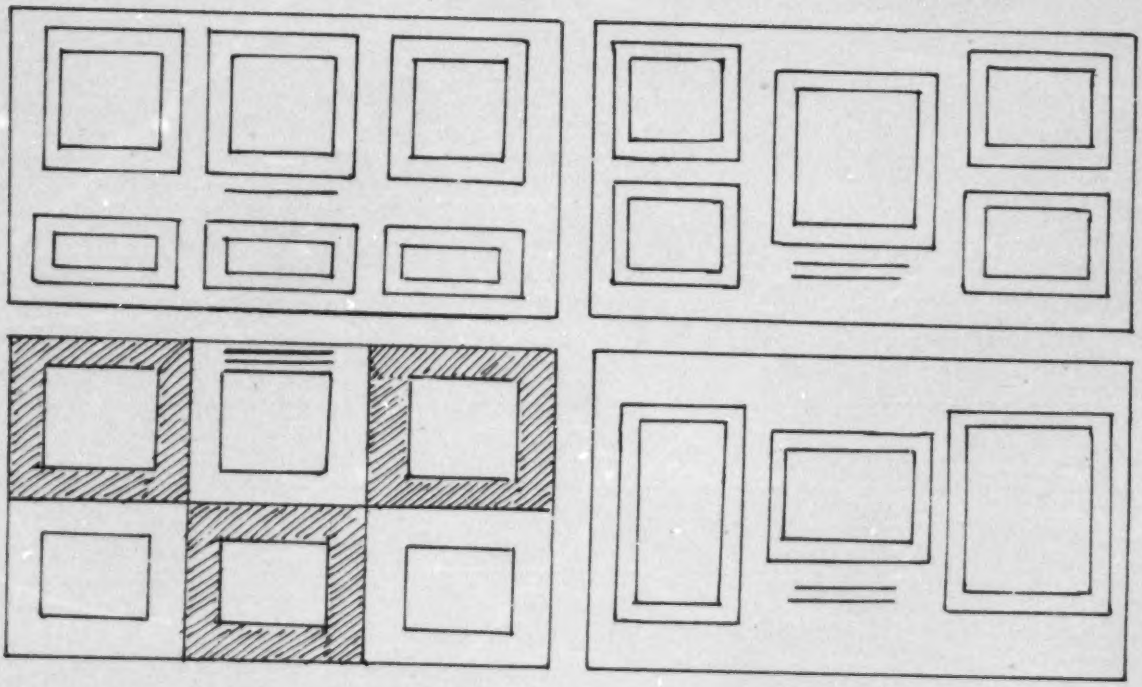
Don't overcrowd the work. Each piece of work should stand alone and not be overlapped by another piece. It is as easy to change a few pieces of work often as it is to change a great amount seldom. Mountings could sometimes be left in place and the pictures changed. In this way everyone's picture could be displayed without ever having to be too crowded.

Bulletin boards which change frequently will tend to keep the class interested in what is on display. This is, of course, within reason. However, do plan, if it is at all within your power, to take down seasonal work (Hallowe'en, Christmas, Valentine's Day, Easter, etc.) as soon after the season is over as is possible.

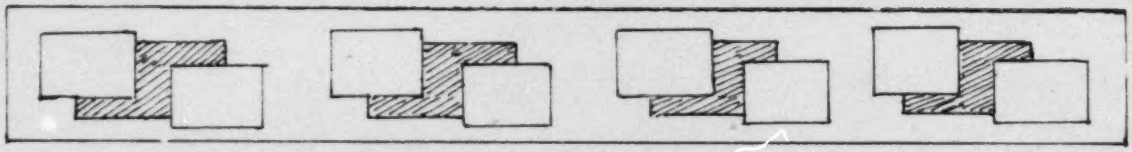
It adds interest and meaning if the work is displayed by themes or topics. A title should be part of the display. (Felt pen, crayon or cut paper lettering will show up well.)

FORMAL

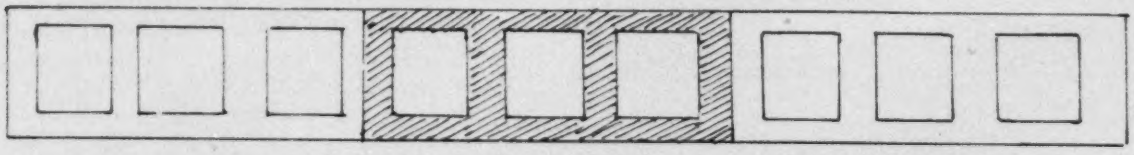
Formal arrangements are always in good taste. Equal attention will be given to each picture. This type of arrangement is easiest to do well and is often best.



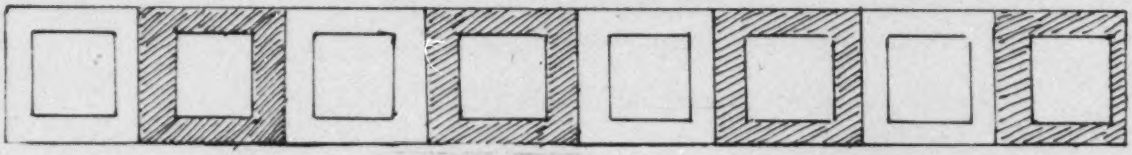
LONG - NARROW DISPLAYS



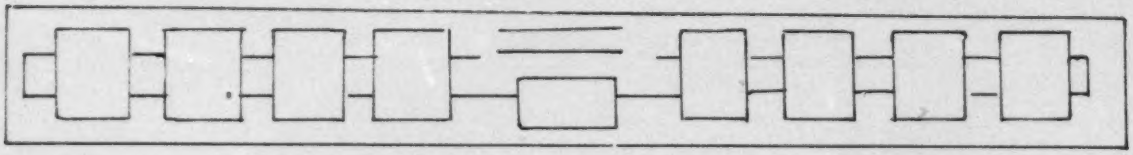
groups of 2 or 3 pictures



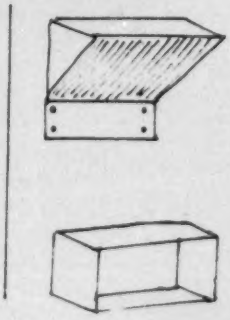
change in background colour



united by lines or shape

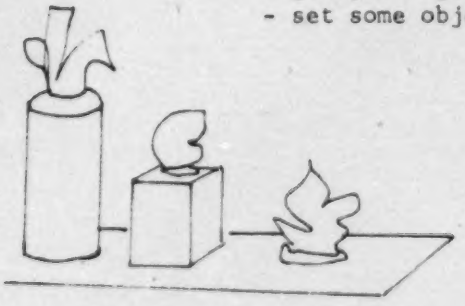


3-DIMENSIONAL DISPLAYS



WHERE ? - in show cases in the hall
- a table in front of a bulletin board
- on shelves attached to a bulletin board, e.g. - cardboard boxes
  - or made of cardboard

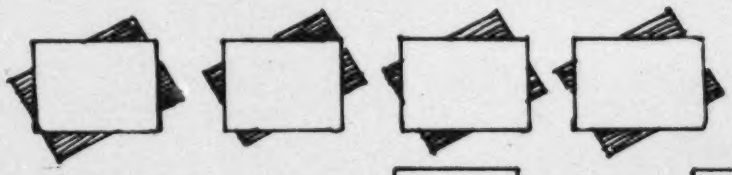
ARRANGEMENT: - place tallest objects to the back
- 3 or 4 objects might be grouped together
- set some objects up on cans or boxes (covered with paper)



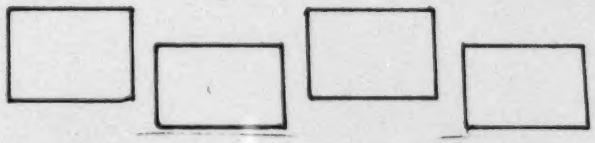
EXPERIMENTAL

Experimental bulletin boards used sometimes will add interest and variety. However, one must be careful not to get the display board so showy that it detracts attention from the pictures.

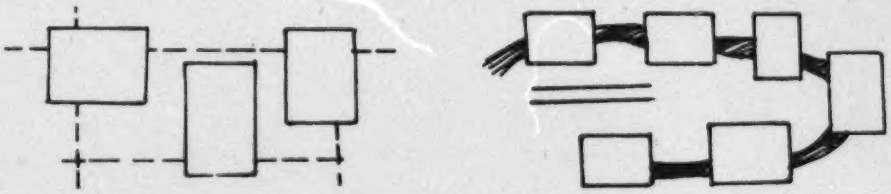
- Tilt all the mountings:



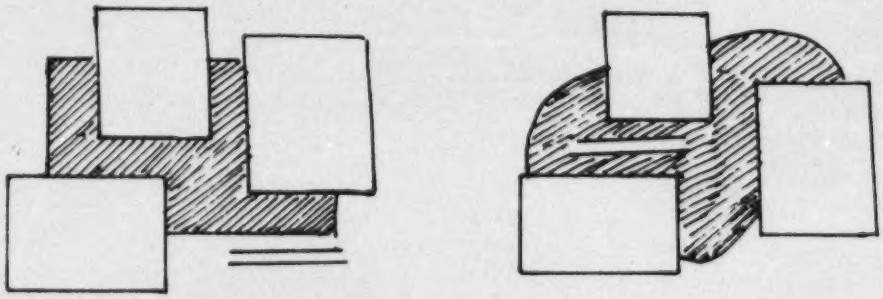
- Half drop repeat layout:



- Use of paper strips, yarn, string or arrows to give unity or direction:

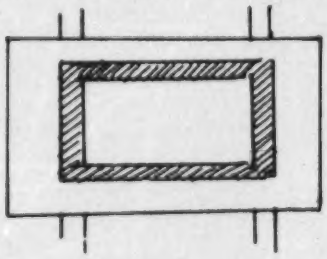


- Clusters or groups of pictures informally arranged:



SUGGESTION

Small Bulletin Board or Easel



One picture can be changed by a pupil 2 or 4 times a day.

RECIPES

SALT AND FLOUR

1 part salt	or	1 part salt
1 part flour		2 parts flour

Add enough water to make mixture stick together. Keep hands well floured when working with this paste.

SAWDUST MACHE

Fine sawdust mixed with equal parts of wallpaper paste is much easier and cleaner to mould than Papier Maché. If sticky, add more sawdust. (Add 1 tsp. of commercial glue to increase adhesive quality of sawdust mix when applying to wooden surface.)

PAPIER MACHE

1 cup flour
½ cup salt
toilet tissue paper (roll) torn into small pieces
water

Mix paper, flour and salt, then add water. Boil.

SAWDUST

2 cups sawdust
1 cup plaster of paris
½ cup wallpaper paste
2 cups water

Mix ingredients together and begin to model before the ingredients harden. (This is good for puppet heads--better for older children.)

HOMEMADE MODELLING CLAY

1 cup flour
½ cup salt
½ tsp. of powdered alum

Mix water with this until it is of the proper consistency to work well with the hands. Colour with vegetable colouring. Keep in air-tight jar.

PLASTIC DOUGH

Vegetable colouring, if desired.
8 cups flour
2½ cups salt
Enough water to make dough spongy (like bread just about to rise)
Use lots of vegetable colouring as it fades when dry.

PLAY DOUGH

½ cup salt
2 cups water
3 tbsp. powdered alum
3 cups (or more) flour
(food colouring if desired)

Mix salt and water (plus food colouring if desired) and bring to a simmer. Remove from stove and add 3 tablespoons of powdered alum immediately. Add 3 cups (or more) of flour.

Knead it together. Wear rubber gloves while kneading dough. Store in plastic food bags. It keeps well. Make several lots of this quantity for one class rather than making one large quantity at a time.

PAPER PULP

Tear up paper, soak in water and stir until a pulp. To hurry up the process, boil. Before using, squeeze water out, then add 1/3 water, 2/3 flour to one part paper pulp.

ADHESIVES AND THEIR USES

(a) Quick-stik - good for all papers.

(b) Stickfast powder paste - paper

(c) Bondfast - wood, boxes, sticks, toothpicks.

SCULPTURE BLOCKS

This is a durable material which can be sculpted with a spoon or dull knife.
Recipe: Mix together in a plastic container: 1 part water
1 part plaster of Paris
1 part sand
1 part vermiculite
Pour mixture into clean milk carton and allow to harden from twenty minutes to one hour. Ingredients measured from a frozen fruit juice can will make enough sculpture material for two or three sculpture blocks. The surface may be shellacked or painted.

PLASTER OF PARIS

Plaster should be added to water a little at a time until it is the consistency of mayonnaise. To hasten setting, add ½ teaspoon of salt to each pint of water used in mixing of plaster. To retard setting, add 1½ oz. of saturated solution of borax to each pint of water. This will delay setting from fifteen to thirty minutes.

SUGGESTED TOPICS FOR PICTURE MAKING(PRIMARY)

AUTUMN ACTIVITIES

The C.N.E. (most interesting part)
Fun in the Leaves
Autumn Fun
The Fall Fair
Closing the Cottage
How I Spent Thanksgiving
Hallowe'en Fun
My Hallowe'en Costume
Trick or Treat

ME, MYSELF AND I

Myself
This is Happiness
My Favourite Animal
My Visit to the Apple Farm
My Visit to the Zoo
My Visit to the -------
My Birthday Party
My Part-time Job
My Visit to the Dentist
My Visit to the Doctor
My Hobby
My Pet and I
Self Portrait
What I want to be When I Grow Up

SCHOOL

Our Police Guard on Duty
Playing at Recess
What I Like to do After Four
Helping My Teacher
In the Playground
At the School Door on a Cold Morning
In the Gym
Our School Choir

SPACE

Space Travel
Visiting Another Planet
Outer Space
Blasting Off

WINTERTIME ACTIVITIES

The First Snow
Shovelling Snow
Building a Snow Fort
Visiting Santa Claus
The Santa Claus Parade
Christmas Shopping
Getting Ready for Christmas
Shop Windows
My Favourite Gift
Hockey
Skating
Snowmobiling
Skiing

OUR COMMUNITY

Our Supermarket
Construction Work in My Neighbourhood
In My Backyard
Cleaning Up the Yard
Eating in a Restaurant
In Front of My House
In the Park
At the Shopping Plaza

HELPERS

Helping My Mother
Helping My Father
Helping My Neighbour
Helping My Teacher
Our Helpers:
Postman, Policeman,
Baker, Teacher,
Nurse, Fireman, etc.

OTHER

People of Other Lands
My Favourite Fairy Tale
My Favourite Nursery Rhyme
Story Illustration
Underwater Life

FAVOURITE GAMES

Playing Soccer
Playing Football
Playing Skipping
Playing Hop Scotch
Playing Tag
Playing Hide and Seek

SPRINGTIME

The Circus
Shopping for my Spring Clothes
Firecracker Day (resist)
I See Signs of Spring
Playing Marbles
Skipping
Jumpsies
Fun in the Spring
Playing Ball
Gardening
A Rainy Day

SUGGESTED TOPICS FOR PICTURE MAKING (JUNIOR)

AUTUMN ACTIVITIES

Visiting the C.N.E.
The Air Show
Autumn Activities
Autumn Fun
The Fall Fair
Closing the Cottage
Fun in the Leaves
How I Spent Thanksgiving
Hallowe'en Fun
Trick or Treat

WINTER ACTIVITIES

The First Snow
Winter Fun
Skating
Skiing
Tobogganning
Snowmobiling
Shovelling Snow
Hockey
What I Enjoy About Winter
The Sleigh Ride

CHRISTMAS

Preparations for Christmas
The Santa Claus Parade
Christmas Shopping
Decorating the House
Making Christmas Cookies
Shop Windows
My Favourite Gift

SPACE

Space Travel
Outer Space
A Trip to Mars
Blasting Off
Visiting Another Planet
Insects (Animals) from Outer Space

GAMES, SPORTS, AMUSEMENTS

Spectator Sports: (Soccer
(Football
(Baseball
(Basketball

Stock Car Races
Playground Activities
Playing Soccer
Playing Softball
Playing Skipping
Playing Hop Scotch
Playing Tag
Playing Hide and Seek

CONSTRUCTION

Building in the Neighbourhood
Demolition in the Neighbourhood
Bulldozers, Cranes, Tractors and Trucks in Action

SCHOOL ACTIVITIES

In the Gym
Our School Choir
Having My Eyes Tested
A Visit to the Dentist
What I do to Help at School

INTERESTS AND HOBBIES

Model Airplanes (Boats, Cars, etc.)
The Music Lesson
The Swimming Pool
Brownies, Guides
Cubs, Scouts
Church Groups
Horseback Riding
Ponies

MEN AT WORK

Hydro Men
Street Cleaners
Road Servicemen
Attendants at Service Station
Garbage Collectors
Postman

SPRING

Signs of Spring
Easter Holiday Activity
My Spring Outfit or
Shopping for Spring Clothes
Going to Church Easter Sunday
Spring Games (Jumpsies, Skipping)
Firecracker Day (crayon resist)

CITY TRANSPORTATION

Boarding the Bus
Travelling by Street Car
Travelling by Trolley Bus
Travelling by Subway
Travelling on My Bike

GENERAL

My Favourite Sunday Pastime
Walking in the Park
Watching a Spider Spin a Web
Story Illustration
My Favourite Nursery Rhyme
My Favourite Poem
What I Want to be When I Grow Up
Fun at Camp
My Visit to _____
Underwater Life
The Circus
My Dream
City at Night
Life in the Future
(Travel) Poster Without Words
Eating in a Restaurant
Going for a Ride on My Bike
Our Police Guard on Duty
A Rainy Day
My Hobby
My Pet and I
Self Portrait
Getting a Hair Cut
Downtown on Saturday
Bowling
Billiards
Walking Home
Standing Around Talking

SCIENCE

The Conservation Area
The Nature Trail
A Visit to Warren Park
Undersea Life
Life in a Pond